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on the literary production of Sidney. He thus expresses himself on p. 271:

"Wie wenig Bruno auf seine adligen Freunde in London eingewirkt hat, zeigt sich daran, dass selbst Philip Sidney in seiner *Arcadia*, die er zum Theil während seines Verkehrs mit Bruno schrieb (1580-1585), völlig von ihm unbeeinflusst ist."

However this may be with regard to the '*Arcadia*,' I cannot think it is true of the '*Defense of Poesy*,' for reasons which I have adduced in my edition of the latter. The passage is too long to quote, but those interested will find it in my Introduction, pp. 13-14.

ALBERT S. COOK.

Yale University.

THE "*ubi sunt*" FORMULA.

The occurrence of the elegiac formula or motive *ubi sunt* in the academic song "*Gaudeamus*," as also in the refrain of the "*Lauriger Horatius*," will be thought of at once, but it may be assumed that few American scholars have become aware of Professor Creiznach's historical study of the "*Gaudeamus*" ('*Verhandlungen der 28 ten Versammlung deutscher Philologen und Schulmänner*,' Leipzig, 1873, p. 203 f.). Creiznach takes the *ubi sunt* formula to be a common possession of the mediæval Latin poets, pertaining primarily to the Christian lyric as a formula for the expression of the transitoriness of things temporal. He then adds more specifically: "Sie [d. h. die Frage *ubi sunt*] wird ungemein häufig gebraucht, wo das Entschwinden früherer Grösse durch Beispiele, namentlich durch Aufzählung berühmter Männer veranschaulicht werden soll. Wo befinden sich nun, wird gefragt, die Helden, Dichter und Weisen der Vorzeit"? He then cites the following mediæval lines:

Ubi Plato, ubi Porphyrius?
Ubi Tullius aut Virgilius?
Alexander ubi rex maximus?
Ubi Hector Troiæ fortissimus?

and

Dic ubi Salomon olim tam nobilis,
Vel Samson ubi est dux invincibilis?

Clearly the motive is older than either Villon or Ryman. It was familiar to the Anglo-Saxon poet:

Hwær cwōm mearg? hwær cwōm mago?
hwær cwōm mǣppunggyfa?
hwær cwōm symbla gesetu? hwær sindon
seledrēamas?

"The Wanderer," ll. 92-93.

See also "*Satan*," l. 36 f. A line in the "*Metres of Boethius*," x, 33,

Hwær sind nū þæs wisan Wēlandes bān?

leads us to the original

Ubi nunc fidelis ossa Fabricii manent?

But the canon does not close with Boethius. A few examples from the classic writers, for which I am indebted to the kind assistance of Dr. A. Gudeman, will answer the present purpose: *Pro di immortales! ubi est ille mos virtusque maiorum?* (Cicero: "*Oratio Philippica*," viii, 23); *Ubinam ille mos, ubi illa aequitas iuris, ubi illa antiqua libertas* etc. (Cicero: "*Oratio pro Cn. Plancio*," 33).

Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho?

Tibullus, ii, 3, 27.

Ubi nunc facundus Ulixes

Ovid, '*Met.*' xiii, 92.

For further references see Loers, '*Ovid Heroid.*' iv, 150; Drakenborch, '*Sil. Ital.*' vii, 106.

Plutarch ("*Consolatio ad Apollonium*," 110 D) quotes from an unknown poet (perhaps Menander):

Ποῦ γὰρ τὰ σεμνὰ, ποῦ δὲ Ἀνδρῆς
Μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρὺν
Ζευῆας θάλασσης ἀνχέν' Ἑλλησποντίας?
Ἄπαντες αἶδαν ἥλθον καὶ λάθας δόμους.

JAMES W. BRIGHT.

UNCLE REMUS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the report of the last meeting of the Modern Language Association, given in the February number of MOD. LANG. NOTES, my remarks on Dr. Gerber's paper receive, perhaps, a more definite interpretation than the facts may warrant. My purpose was to call attention to the theory that some of the stories among the negroes have come from Picardy or Flanders, and to instance the example of a striking parallel in the pot of the butter episode, already referred to in my